



HAT separate of art known as painting was recognized as hundred years the latter part last century wood, an scene-painter really clever in facts, was to paint all his the darker shades. Some scenes were done in black and white. But with the question of gas scene-painting was brought into prominence and recognized as an

AT WORK ON THE BRIDGE.
The manipulator of the brush, gorg
arrayed in overalls, a checked shirt and
slippers, works on a platform known
profession as the bridge. The struc
holates away at 30 feet above the real
stage, is 60 feet long and 12 feet wide
drops, flats, wings or borders are nail
hinge frame, 50 feet by 60 feet. This is
from the stage by means of a windlass
level of the bridge. The first duty of the
is to read the play and make a sketch
cardboard, which, if accepted, are his
in painting the scene.
The canvas on the frame being in rea
coat of whitening is laid over the entire

[illegible]

The artist having closely examined the ASSISTANT AT assistant's work, proceeds to finish it of his scene, using smaller brushes and adding more care as the work draws to Now and then an interested actress girl cousin will from the stage bridge, and the scene painter reward, as they



about the scene complimentary.

The scenery in the frame is for the stage and the flats and what taken off. When effects and changes done, on the first of a production are under the


ON THE BRIDGE. The total expense for scenery, scenic etc., for the production of a new

An artist regularly employed at the best New York theaters receives about \$100 per week. A new drop-curtain generally costs about \$900. Interiors are the hardest to paint, but exteriors are considered the most artistic.

New York city can boast of one of the best comic artists in the humorous profession in the person of James Roberts of Daly's theater. He was born in Bath, England, in 1835. He worked at his chosen profession in London from boyhood until 1860, when he came to New York, painting at different city theaters until 1866, when he

was engaged by Mr. Daly, and has been with him ever since. Roberts was injured and made deep burns of the old Fifth Avenue theater on last night's performance. He does more interiors than most artists and his scenes are familiar to all theatergoers, especially the scenery in "Seven Twenty," "A Country Girl," and the "Merry Widow."

Richard Marston, of the Madison theater, is unexcelled in his profession. He was born in England, the



RICHARD MANSTON, has been one of the "Parisian Romance," "Rose and 'Lights' o' London are proofs of cellulose."
Philip, Goucher, who has been successful at Wallack's is 51 years old, born in London. His father was a well known scene-painter, and Philip studied under him until, in 1879, he went to Australia and found

fession there. In 1975 he came to New York and painted at Abbey's Park theater until five years ago, when he was engaged by Wallace and has shown the public some of the best work at that time. His scenes in the "Comedy of Errors" are well known, and his "Woodman



